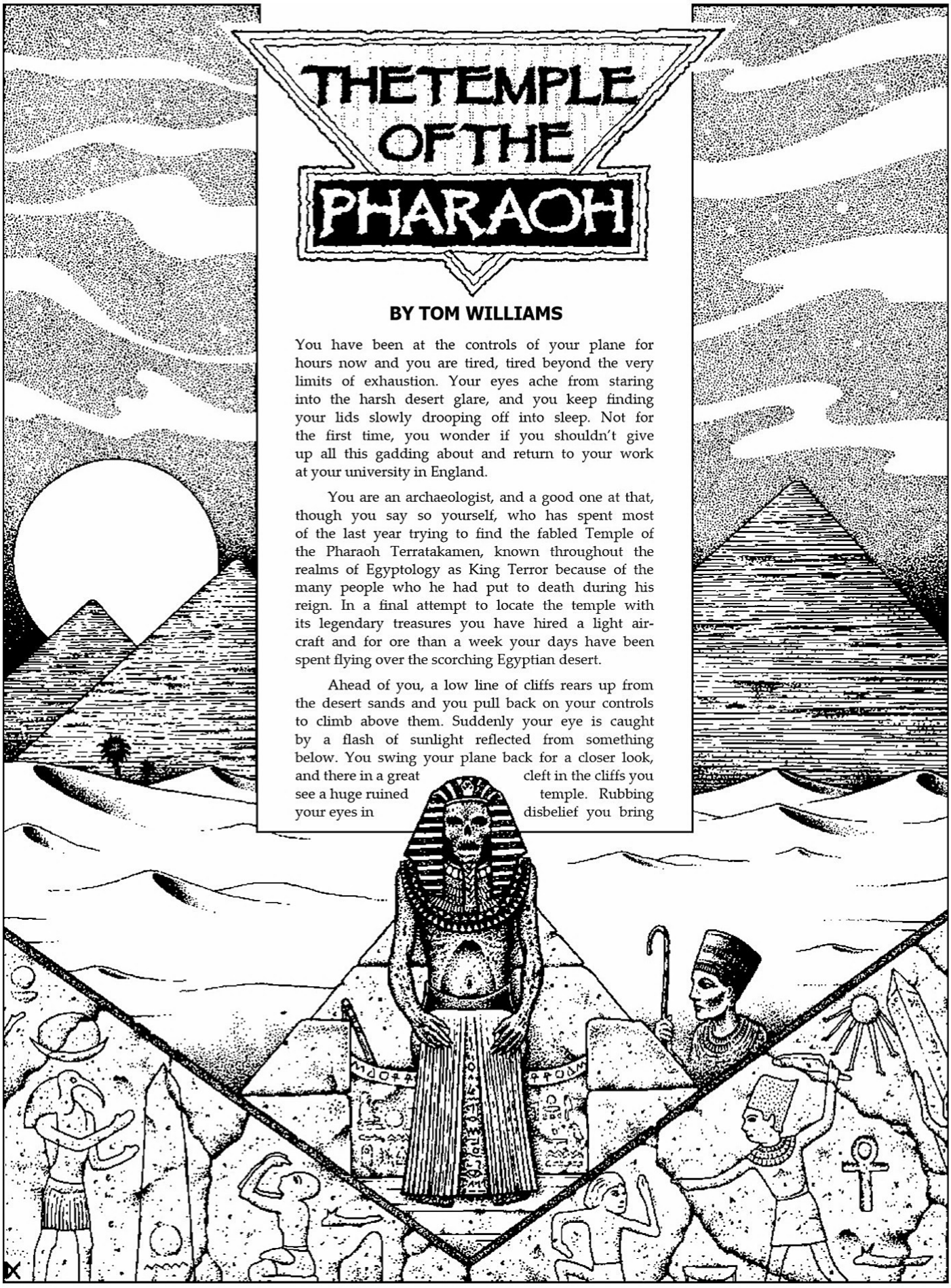


BY TOM WILLIAMS

You have been at the controls of your plane for hours now and you are tired, tired beyond the very limits of exhaustion. Your eyes ache from staring into the harsh desert glare, and you keep finding your lids slowly drooping off into sleep. Not for the first time, you wonder if you shouldn't give up all this gadding about and return to your work at your university in England.

You are an archaeologist, and a good one at that, though you say so yourself, who has spent most of the last year trying to find the fabled Temple of the Pharaoh Terratakamen, known throughout the realms of Egyptology as King Terror because of the many people who he had put to death during his reign. In a final attempt to locate the temple with its legendary treasures you have hired a light aircraft and for ore than a week your days have been spent flying over the scorching Egyptian desert.

Ahead of you, a low line of cliffs rears up from the desert sands and you pull back on your controls to climb above them. Suddenly your eye is caught by a flash of sunlight reflected from something below. You swing your plane back for a closer look, and there in a great cleft in the cliffs you see a huge ruined temple. Rubbing your eyes in disbelief you bring

the plane around for another look. It seems perfectly preserved, apparently still standing unchanged after four thousand years! As the plane circles you see that the hidden valley can be entered only through a narrow gap in the cliff scarcely a metre wide: obviously the reason it has remained a secret for so long.

Thrilled by your discovery you turn the plane to head for your base camp home but as you do so the engine splutters and dies. You start to lose height immediately and you only just have enough control to make a crash landing at the foot of the cliff. Despite your skill the landing on the rough desert ground is not a smooth one. You are unhurt, but a quick examination of your wrecked aircraft is enough to show that it will never fly again. You will have to wait for rescue.

This doesn't worry you over-much – you have spent many years in the desert and you are well appraised of the best methods for staying alive in an emergency. Knowing that there will be no search for you until at least the next day you decide to make the best of your time by beginning to explore the temple. From your wrecked plane you take enough food and water for three meals and, on a sudden impulse, a small fire axe that you stored clipped in the cockpit. You have landed less than a hundred metres from the gap in the cliffs and you are soon walking into the hidden valley – the first man to look upon the ancient temple since the time of the Pharaohs . . .

INTRODUCTION

This solo adventure game is played according to standard *Fighting Fantasy* rules, which we will detail in a minute. You are an Egyptologist whose plane crashes in modern Egypt; this means that you do not have a sword but you do take a fire-axe from the plane. You do not have any magic potions, but you have enough food and water for three meals.

To start with, your main problem will be survival, but you will find a more specific quest appears early in the game. The game also gives you opportunities to collect ancient artifacts as treasure (always values in shekels). The value of the treasure does not help you survive – but if you have mastered the secrets of the Temple you should be able to emerge not only unscathed but rich beyond your wildest dreams!

First of all, grab a pencil, eraser and two dice. We are going to create the character of your explorer by rolling for your SKILL, STAMINA and LUCK scores. There is an Adventure Sheet included here on which you can write all the details of your explorations.

SKILL: This reflects your fighting and problem-solving skills. Roll one die; add 6 to the number and enter the total in the SKILL box of your Adventure Sheet.

STAMINA: Your general health and fitness, your determination and your will to survive are all reflected in this score. Roll two dice; add 12 to the number rolled and write it in the appropriate box on your sheet.

LUCK: This simply indicates how naturally lucky you are. Roll one die, add 6 to the number and record it on your Adventure Sheet.

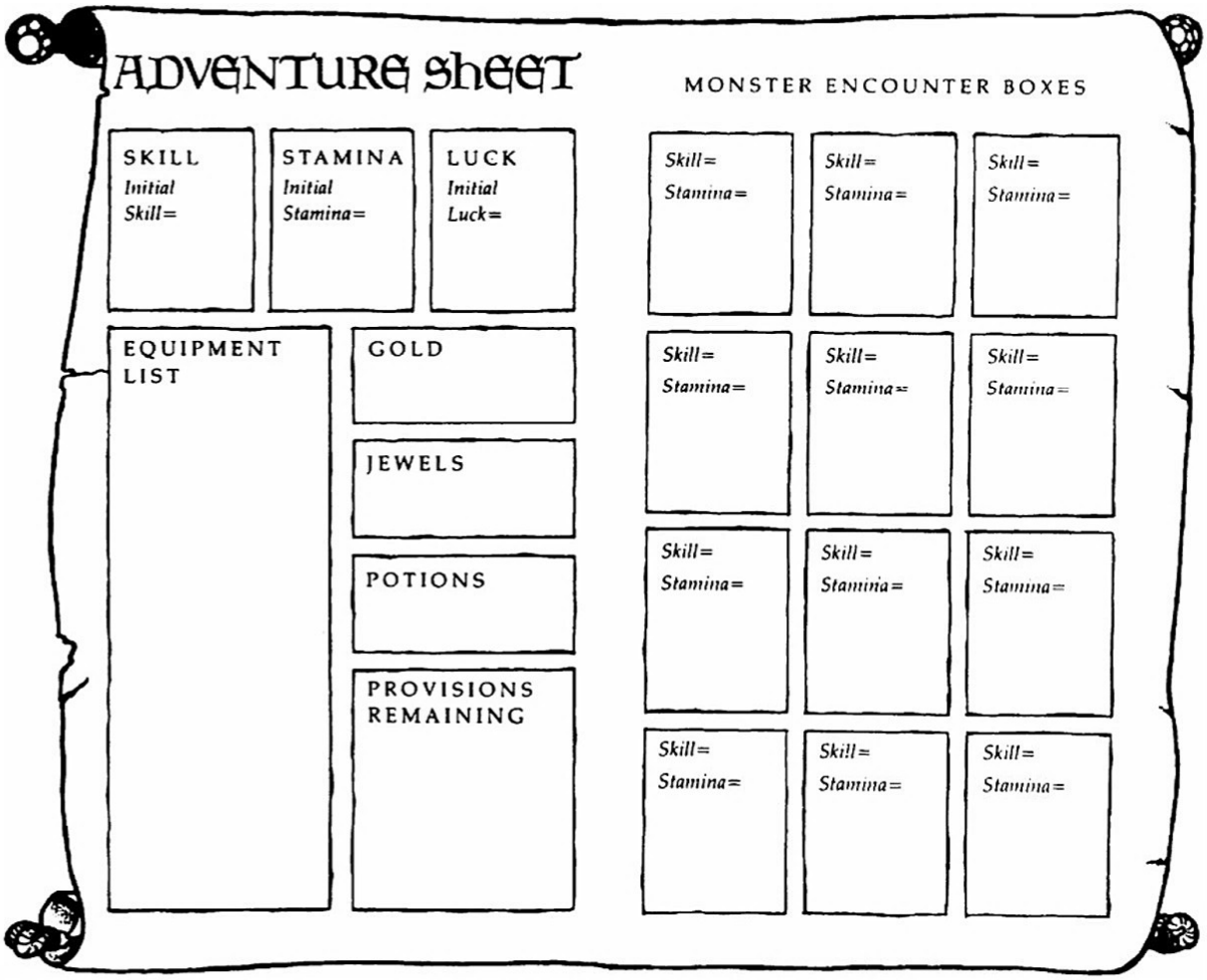
As you'll soon see, your SKILL, STAMINA and LUCK scores will change constantly during your adventure. You should keep accurate records of these scores, and for this reason you are advised to write small in the boxes or keep an eraser handy! However, you must never rub out your *Initial* scores. You may be awarded additional points to your scores, but these must never exceed your Initial scores.

Fighting Opponents

You may come across paragraphs in the adventure which instruct you to fight a villain of some sort. You should resolve the battle in the following way:

First record your opponent's SKILL and STAMINA in the first vacant 'Monster Encounter Box' on your Adventure Sheet. The scores for each creature are given in the text each time you have an encounter. The sequence of combat goes as follows:

1. Roll two dice for your opponent. Add his skill. This total is his Attack Strength.
2. Roll two dice once for yourself. Add your own current skill score. This total is your Attack Strength.



3. If your Attack Strength is higher than his, you have landed a blow; proceed to *Step 4*. If your opponent's Attack Strength is higher than yours, he has landed a blow on you; proceed to *Step 5*. If both Attack Strengths are equal, you have avoided each other's blows; start the next Attack Round from *Step 1* again.
4. You have landed a blow on your opponent, so subtract 2 points from his STAMINA score. You may use your LUCK here to do additional damage – see later.
5. Your opponent has landed a blow on you, so subtract 2 points from your STAMINA score. Again, you may use LUCK at this stage – see later.
6. Make the appropriate adjustments to either your opponent's or your own STAMINA scores, and to your luck score if you used luck.
7. Begin the next Attack Round (repeat *Steps 1–6*).

This sequence continues until the STAMINA score of either you or your opponent has been reduced to zero – which means one or the other of you is dead!

Fighting more than one creature

If you come across more than one creature in a particular encounter the instructions will tell you how to handle the battle. Sometimes you will treat them as a single opponent; at others you may fight each one in turn. You'll just have to wait and see what happens.

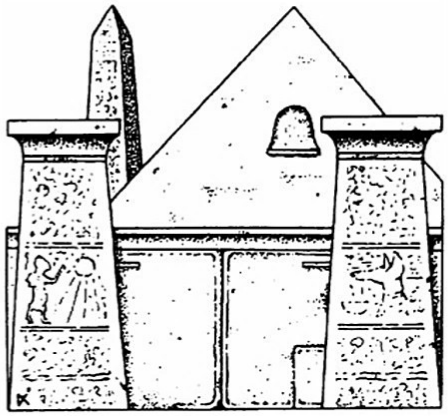
Luck and Its Uses

At various times during your adventure, either in battles or when you come across situations in which you could be either *Lucky* or *Unlucky* (details of these will be given in the encounter itself), you may call upon your luck for help to make the outcome more favourable. But beware! Using LUCK is a risky business and if you are *Unlucky* the results could be disastrous.

TESTING YOUR LUCK: Roll two dice. If the number rolled is equal to, or less than, your current LUCK score, you have been Lucky and the result will go in your favour. If the number rolled is higher than your current LUCK score, you have been Unlucky, and you will be penalised.

Each time you *Test your Luck* you must subtract one point from your current LUCK score. You will soon realise that the more you rely on your LUCK the more risky your task will be.

USING LUCK IN BATTLES: You now know how to *Test your Luck*. However, in battles you



always have the option of using LUCK either to inflict a more serious wound on an opponent you have just hit, or to minimize the effects of a wound your opponent has just inflicted on you.

If you have just landed a blow on your opponent, you may *Test your Luck* as described above. If you are Lucky, you have landed a severe blow and may subtract an *extra* 2 points from your opponent's STAMINA score. If you are Unlucky, however, the blow glanced off and it only did 1 point of damage to the opponent (i.e. give him a point back).

If your opponent has just hit you, you may *Test your Luck* to try and minimise the effects. If you are Lucky, you have managed to avoid the full force of the blow: restore 1 point of STAMINA (instead of losing 2 points you only lose 1). If you are Unlucky, you have taken a more serious blow and must subtract 1 extra stamina point from your score (i.e. 3 instead of 2).

Don't forget that each time you *Test your Luck* you must subtract 1 point from your own LUCK score!

Restoring Skill, Stamina & Luck

Instructions for restoring your characteristics through rest or healing will be given in the paragraphs as appropriate. However, you can also restore your STAMINA by eating food. At present you have enough food for three meals, so record 3 in the Provisions box of your Adventure Sheet. Every time you eat a unit of Provisions you may restore 4 points of STAMINA providing you don't exceed your Initial score. Be careful, though – STAMINA scores can change rapidly during the course of an adventure, so use your Provisions with care!

Now you are equipped and ready for the adventure that lies ahead of you. Step forward into the Temple of the Pharaoh . . .

1

Ahead of you stands the great western gate of the ancient temple. Like many Egyptian temples, it seems the Temple of Terratakamen was built symmetrically about an east-west axis, with the great entrance through double gates standing between twin towers. You walk towards the towers and notice that the huge painted mosaics that adorn them still sparkle with colour as if they had only just been painted. And where you expected to find the gates rotting on their hinges doors stand in their place, the sunlight reflecting from the metal bosses with which they are studded.

In the right-hand gate there is a small postern door. You push at it and to your surprise it opens easily on well-oiled hinges. You step inside and pass from the brilliant desert sun into almost total darkness. Before your eyes have time to adjust, the door swings closed behind you. You turn back, fumbling at the handle but it does not open.

Will you wait for your eyes to adapt to the darkness (go to **51**) or start searching for a way out (go to **177**)?

2

You look about you in the gloom once more. Do you want to try the door in the north wall (go to **39**), try the door in the south wall (turn to **46**) or simply rest where you are and await events (go to **62**)?

3

Go immediately to **31**.

4

After the cool of the gateway, the first thing you notice about the courtyard is how hot it is. The ground is of baked earth and the sun beats down upon it mercilessly. There is an arcade around three sides of the courtyard which gives some shade, but the east side is a bare wall of stone rising some twenty metres into the air. The wall is painted with frescoes of Egyptian gods, broken only by one great doorway.

On either side of the door stands a 3-metre high statue of an Egyptian soldier, square-chinned and muscular, dressed in simple robes but carrying a beautifully decorated shield and a long spear tipped with gold. The warriors are raised up on plinths, and from where you are standing you can just see that there is an inscription on each plinth. To your horror you see that chained to the wall alongside the statues are what appears to be a number of dead bodies.

Do you want to walk around the arcade, starting to your right (go to **189**), walk around the arcade going to your left (go to **24**), or stride straight across the courtyard to the doorway (turn to **30**)?

5

The clothes on the second body are almost completely rotted away but it is still carrying the remains of a stout canvas bag. You put your hand into the bag – and scream in agony! You pull your hand out to find a small scorpion still attached, its sting driven deep into your palm. You manage to shake it off but your hand feels on fire, and although you are able to suck much of the poison out you still feel dizzy and weak. Deduct 5 STAMINA points!

After resting a while you feel fit enough to go on. Carefully you shake out the bag to see what else there was in it and a pile of jewellery (worth 50 shekels) tumbles out and lies glinting in the sun. You put the jewellery in your own pack with your good hand.

Now what do you want to do?

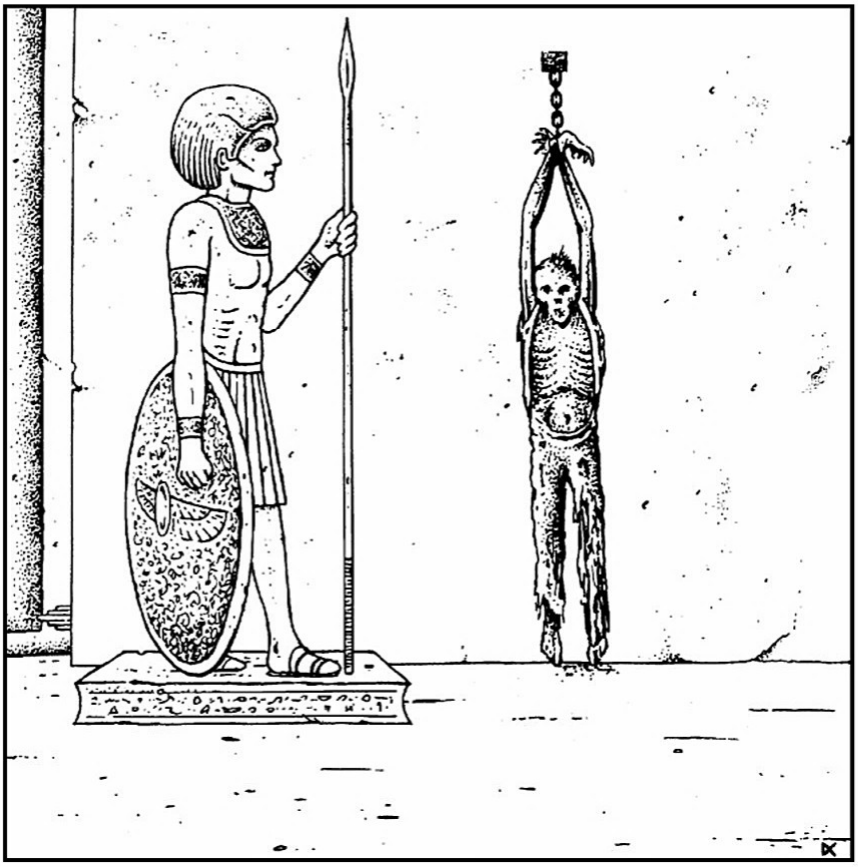
Examine the first body, if you have not already done so – turn to **47**.

Examine the third body, if you have not already done so – turn to **20**.

Think better of it and open the gate – turn to **60**.

6

You can just get your fingers into the gap around the stone. As you tug, it rises to reveal a flight of stone steps that disappear into the darkness



to the east. You climb down them cautiously and find yourself in a narrow passage that runs straight ahead of you for some distance. There is no apparent source of light – the passage seems to be lit by an eerie phosphorescence from the stones themselves. You walk about 30 metres down this passage when you reach a T-junction. Do you turn right (go to **17**) or left (go to **26**)?

7

You find yourself in an empty room similar to the one below by well lit by windows that look eastward into the temple courtyard. You go to the window and look out. There is a bar in the centre of the window but you can squeeze past that easily enough. The difficulty will be climbing down the sheer sandstone wall to the courtyard below.

If you are carrying a rope turn to **183**; if not go instead to **190**.

8

The corridor runs on for about 10 metres, before turning sharply to the right. After another 10 metres or so you see a corridor running off to the left. Do you carry straight on (turn to **26**) or take the corridor to the left (turn to **22**)?

9

Sekhmet lunges forward again, her claws lunging for your flesh. You sidestep and strike hard at the side of her neck. Suddenly she is gone – vanishing as though she was never there at all.

You are standing in the corner of the corridor you were approaching when she attacked. In the confusion of the fight, though, you have completely lost your sense of direction. You will have to take one path at random. Will you go to your right (go to **29**) or your left (go to **38**)?

10

You tear a strip off your shirt and, gripping one end in your teeth, you tie a rough tourniquet around your arm. It is totally numb now and you cannot use it (lose 2 STAMINA and 1 SKILL) but at least the numbness isn't spreading – you will live!

Now what will you do?

Examine the wall on your left? Go to **186**.

Decide to turn back? Go to **23**.

Or carry on along the corridor? Go to **184**.

11

You stalk along the passage for about ten metres and then reach a junction with another corridor leading off to your left. Will you go down the corridor to your left (go to **65**) or carry straight on (go to **32**)?

12

You step forward into the room and bow to the scribe.

"Reverend Sir," you begin. *"I am a traveller, lost in this place and I would seek your help."*

The scribe looks at you coolly and claps his hands. You hear a whirring above you and you look upward to the ceiling. From the shadows a mass of hideous dark shapes descend, flapping and screeching. It is a swarm of giant cave bats, summoned to protect their master. They all attack you together.

SWARM OF BATS SKILL 10 STAMINA 12

If you survive their attack, turn to **18**.

13

The two giant bodies lie motionless before you. You wonder if you are trapped in this nightmare place for ever, or if there might be a way to escape. You re-read the inscription on the plinth, and you realise that this might be a clue to your only chance.

The temple will apparently stand as long as Terrtakamen's spirit lives. You know that the ancient Egyptians believed that the spirit world was very similar to this, and that a king would continue to hold court there. Obviously King Terror's spirit still holds his court somewhere in the temple. If you can find him and destroy him, his grisly rule will come to an end. Otherwise you are doomed to wander in the temple until you meet your end in one of the Pharaoh's deadly traps.

Where will you start your quest for King Terror's court? If you want you may rest and eat some of your Provisions while you think about the problem you face.

You may open the great gate that the statues were guarding by going to **60**.

You can take a closer look at the bodies chained to the wall by turning to **70**.

You could move to the arcade on the south wall of the courtyard by going to **163**.

Or you can move to the arcade on the north wall of the courtyard by turning to **95**.

14

You look carefully at the stones on the wall to the right. They do not seem to fit as closely as the stones of the other passages. You start to pull at one and it soon comes clear of the wall. There seems to be some sort of cavity behind.

Do you – reach your hand through the gap into the cavity? (Turn to **155**.) Pull more stones away until you can see clearly into the cavity? (Turn to **68**.) Think better of it, replace the stone, and continue down the corridor? (Turn to **184**.)

15

Inside the gap you feel a lever. You pull it firmly towards you and just as you had hoped part of the wall swings open disclosing a niche where a full-size statue of the god Amon-Ra stands holding a gold tipped staff in his right hand. About the statue's neck is a golden chain, and on its head is a golden crown. Either side of the god is a statue of a cobra – the emblem of the goddess Isis.

What will you do?

Push back the lever and continue along the corridor – go to **100**.

Take the gold tipped staff – go to **34**.

Take the golden chain – go to **179**.

Take the golden crown – go to **21**.

16

You must move away from the bowl. You stagger back, turning to face the Immortals who crowd about you. You try to step toward them, but your legs will no longer obey you. You collapse to your knees, fighting for breath. Your doom is upon you. Within seconds you lie dead before the throne of Terratakamen.

17

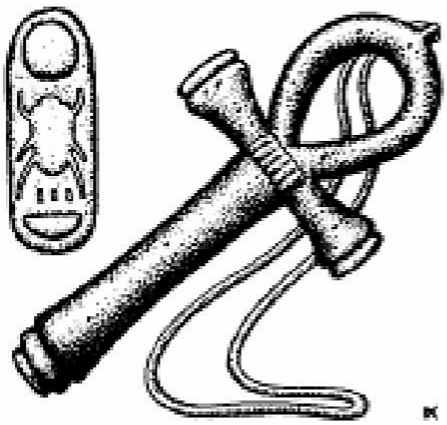
You walk about 10 metres along the passage when it turns sharply to the left. After perhaps another 10 metres, you see a passage running off to your left. Do you want to take this passage to your left (go to **32**), or continue straight ahead (go to **41**)?

18

You have no intention of re-entering the maze of passageways without gaining as much information as possible from this man. You leap forward to seize him, but he dodges to one side and draws a knife from his robe. You will have to fight him.

SCRIBE SKILL 5 STAMINA 8

If you defeat him, go to **28**.



19

The door is firmly locked but there is no sign of a keyhole. You wonder if there might be some hidden way of opening it. You carefully examine the metal brackets holding the torches to the wall. Both seem to be pivoted so that they can act as levers. It seems likely that one of the brackets may operate the mechanism that opens the door but there is a risk that choosing the wrong one may set off some sort of trap.

Do you – pull the bracket on the left? Go to **173**.

Pull the bracket on the right? Go to **187**.

Decide not to risk either bracket and return along the corridor? Go to **133**.

20

Gingerly you approach the third body. Some red hair is still attached to the skull. The remains of a safari jacket are hanging shout the bones and rotting flesh of the body. In one pocket you can see a large notebook. Gingerly removing it you open it at random and begin reading:

Jenkins went into the great hall through the doors while we distracted the statues. We heard him scream . . . I do not expect to see him again.

You turn to another page.

The entrance to the cellars is in the arcade. It is a terrible maze there but it is the only way to get into the great hall alive. Then you have only to cross the second courtyard and you stand before the entrance to ***his*** *throne room – but be sure to break the tally stick before your years are counted* off.

You feel you have been standing in the courtyard too long already. You push the book into your pocket and . . .

Move to the north arcade? Go to **95**.

Move to the south arcade? Go to **163**.

Open the gate that the statues were guarding? Go to **60**.

21

As you step forward to reach the crown your leg brushes against one of the cobra statues. Turn to **188**.

22

You move down the corridor for perhaps 30 metres, before it ends in a flight of stone steps leading upward. Do you want to climb the steps (go to **99**) or return down the corridor (go to **45**)?

23

You decide that you want to explore the other passageways before carrying on along this corridor. You turn back, retracing your steps to the last junction. Wien you get there, will you turn right (go to **72**) or left (go to **32**)?

24

You follow the wall to the left, under the arcade that follows the north wall of the courtyard. A tiled roof is supported on slender pillars and after the brilliant sunlight in the open it seems very cool and shadowy. The arcade is lined with brightly coloured pictures and statues of Egyptian gods. Some of the statues are decorated with ornate gold jewellery. You notice a bracelet worth perhaps 20 shekels and an emerald ring worth maybe 15. There are some tapestries on the wall, decorated with carefully woven scenes of Egyptian life, and mirrors made of brightly burnished metal. You feel that you cannot delay too long but you may take *one* thing and put it in your pack. Make a note of which one it is.

At the east side of the courtyard the arcade ends and you step once again into the blistering heat. Go to **30**.

25

You pull the goblet out of your pack. You cannot think how it will help you – and the statues are getting nearer. In desperation you throw the goblet at the nearest statue, which catches it in one fist and crushes it contemptuously. Now there is no time left to run – you must turn and fight. Both statues attack together.

STATUES SKILL 9 STAMINA 10

If you survive, go to **13**.

26

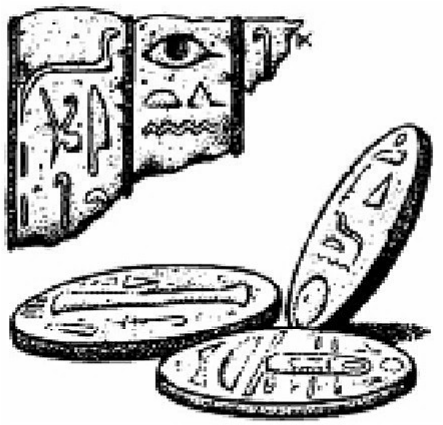
You walk for about 10 metres before you come to a passage which branches off to the right. Do you take this passage (go to **11**) or carry straight on (go to **59**)?

27

You fling the discs toward him but each turns in mid-air, spinning back to you! They slash into your face, causing you to scream in agony. Blinded with blood as it streams across your eyes, you stagger back and Terratakamen, gloating, moves in for the kill . . .

28

The scribe is stronger than he looks and certainly knows how to use his knife. The fight is short but not easy and although you tried to overpower him without killing him, in the end you had no choice. Now you will never get any information out of him. You search the room quickly, looking for anything that might be of use. The papyri do not seem helpful – the one he was writing is about the gods and their habits and his last sentence was:



It is only the power of light that the dark lords fear.

You shrug and look to see if there is anything else in the room. There is a golden statue of the god Ra on one of the shelves (worth 15 shekels). The only other thing of value is a gold signet ring on the scribe's finger, worth 5 shekels, but you feel uncomfortable with the idea of taking it from a dead man's hand. Decide to take either the ring or the statuette or both. If you take the ring you put it on your own finger; you can put the statuette in your pack.

Now leave the room by going to **81**.

29

You walk for about 10 metres and then the corridor turns sharply to the left. After another 10 metres or so you come to a passage which branches off to the right. Do you take this new passage (turn to **65**) or carry straight on (turn to **72**)?

30

You start out across the courtyard, sweating in the mid-day heat. The whole temple is built on such a gigantic scale that it takes you several minutes just to walk over to the statues. You study the hieroglyphics carefully and find that you can decipher them quite easily. Translated, they read:

We stand guard through Eternity at the temple of our lord.
While his spirit lives no intruder may escape our vengeance.

You look up at the statues towering above you. To your horror, you see them begin to move. Do you prepare to fight them? Go to **40**.

Look in your pack to see if you have anything that might help? Turn to **52**.

Run back toward the main gate? Go to **61**.

31

The axe seems to make no impression on the door. You find yourself becoming angry as well as rather frightened. You raise the axe above your head with both hands and bring it down on the door with all your might. The axe strikes sparks from the metal bosses that the door is studded with and the force of your blow breaks the haft – but the door isn't even scratched!

The loss of your only weapon is a serious blow. Deduct 2 SKILL points until you can gain another weapon. Now what do you do?

Decide to rest where you are and await events – turn to **62**.
Try the door in the North wall – turn to **39**.
Try the door in the South wall – turn to **46**.

32

The corridor runs on for about 10 metres and then bends to the right. After another ten metres you can see the end wall – the corridor is about to bend again. Before you reach it, though, you hear a great roar and you see a lioness bounding towards you!

You know at once that this is no ordinary animal but the goddess Sekhmet, who was put on earth by the god Ra to purge the world of wrong-doers. Sekhmet took the form of a lioness and drank the blood of the men she killed. Now, in her lioness form, she is attacking you!

SEKHMET SKILL 8 STAMINA 12

If you survive, go to **9**.

33

Go directly to **137**.

34

Cautiously you slide the staff from the grip of the statue and weigh it in your hand. It is quite heavy and might make a useful weapon. You look at it again more carefully. Cut into it is a hieroglyphic Inscription you cannot decipher. Perhaps the staff has some mystic significance, You decide to carry it with you.

Now what do you want to do?
Take the golden chain – go to **179**.
Take the golden crown – go to **21**.
Push back the lever and continue along the corridor – go to **100**.

35

You creep down the passage for some distance. Suddenly you feel the paving stone beneath your feet begin to move. It drops away, hurling you into a pit where deadly spikes wait to finish you off. Desperately you hurl yourself forward, reaching for the edge of the pit. *Test your Luck*. If you are *Lucky*, turn to **167**, if you are *Unlucky*, turn to **82**.

36

The Egyptians never enslaved their own people but did take foreigners as slaves, and you think that that is the most likely explanation for the presence of Greeks in these cellars. You try speaking to them using the few phrases of Egyptian you know, and to your relief they appear sympathetic. When you explain your predicament they do their best to help. They tell you to turn left at the end of the corridor, and climb the steps which will bring you out inside the great hall. You must leave by the east door and cross the courtyard – the doors beyond are the entrance to King Terratakamen's court.

They move off about their work. You decide to take their advice and turn left at the end of the corridor. Go to **76**.

37

You look again at the figures walking by. Perhaps one might help you, but you feel sure that the wrong choice will lead to you death. Who do you decide to approach?

The architect Imhotep – go to **57**.
The ram-headed god – go to **87**.
The goddess Isis – go to **129**.
Some other passer-by – go to **117**.

38

You walk for perhaps 10 metres, and then the corridor turns sharply to the left. After another 10 metres or so you come to a T-junction. Do you turn right (go to **41**) or left (go to **8**)?

39

The door opens and you find yourself in a bare room. Light enters through slit windows, far too narrow to climb through. The ceiling is about 3 metres high and made of wooden planking. The walls are decorated with crude pictures showing figures dressed in the costumes of ancient Egypt apparently torturing and killing a number of victims.

In the background you recognise pictures of the temple gateway. You wish the light was better so you could see the pictures properly. As you peer at them, it seems to you that some of the victims are shown wearing twentieth century dress, but this is obviously a trick of the light. In one corner of the room a ladder leads through a hole in the planking, presumably to another room above.

Do you climb the ladder (turn to **7**), or return to the gateway (turn to **2**)?

40

The statues move their heads to stare at you. Their eyes are black and filled with hate; they step down from their plinths and raise their spears. You look up at them towering above you and wonder if you were wise to stand and fight – but it is too late to reconsider. They come at you together.

STATUES SKILL 9 STAMINA 10

If you survive, go to **13**.

41

After a short distance the passage ends in a door marked with a pentagram. If you have been this way before, or if you do not wish to open the door, you may return down the passage (turn to **48**). If you wish to open the door go instead to **33**.

42

You stand ready to face whatever is in the inner chamber. The door swings open . . . and a cat pushes its way out. After the tension of the last few moments you laugh out loud with relief.

Do you kill the cat anyway? Go to **54**.
Bend down to stroke it? Go to **66**.
Ignore it and move straight into the inner chamber? Go to **192**.

43

The corridor begins to slope upward and there are torches burning to add to the light. You walk for some way towards the end of the corridor. Just as you arrive at the corner two men turn

it, making you jump with surprise! They are carrying unlit torches, presumably to replace those burning in the corridor. They are wearing white tunics, unlike anything that you would have expected to see in Egypt, and you are puzzled for a moment until you recognise their costumes as being those of Ancient Greece! The men are taken by surprise at seeing you there – but already they are recovering.

Will you attack them (turn to **185**), or try to talk to them (go to **36**)?

44

As you throw yourself down, one of the spears tears into your shoulder (lose 2 STAMINA points) but you are lucky – the others fall harmlessly about you and you survive the trap. You pick yourself up and dust yourself down, gritting your teeth as you prise the spear free. After a brief rest you set off again, walking a short distance until you come to a passage leading off to the left.

Will you take this new passage (turn to **138**) or carry on along the corridor (turn to **75**)?

45

You return along the passage. At the end will you take the left turn (go to **26**) or the right (go to **17**)?

46

The door opens and you find yourself in a small room. Light enters through slit windows, far too narrow to climb through. The ceiling is about 3 metres high and made of wooden planking. In one corner of the ceiling there is an opening to the next floor but it is far too high for you to reach.

In the centre of the room there is a table on which you see a gold goblet (worth 5 shekels) and a bowl of gruel. You touch the bowl and the gruel is still hot. You search around the room but there is no sign of anyone – just a spear propped against the wall and a rope, neatly coiled, on the floor. You may take *one* thing from the room with you. (If you have taken anything from this room before, you cannot take anything now). The spear would make a useful weapon and if you decide to take it you may add 2 SKILL points, up to your Initial level. There is nothing else of value in the room so you return to the gateway. Turn to **2**.

47

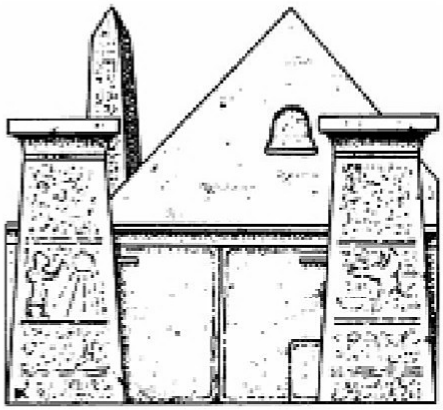
You move over to the nearest corpse – the one with the camera. A camera case still hangs from his shoulder. Inside it you see a second camera, lenses and a flash gun. If you wish to take the camera case you should make a note of it on your Adventure Sheet.

Now what do you do?

Examine the second body (if you have not already done so) – go to **5**.

Examine the third body (if you have not already done so) – go to **20**.

Leave the remaining bodies and open the gate – go to **60**.



48

You return along the corridor to where the path branches off to the right. If you take this path go to **32**. If you wish to continue straight ahead turn to **8**.

49

You move back along the centre aisle of the hall – but you are moving westward, back toward the door where the statues kept their watch. The gods that guarded that path still wait at the western door, darker shapes within the shadows. You see them as they move into the aisle ahead of you; jackal headed, eagle headed, panther headed – the hideous half human, half animal shapes close in on you. You open your mouth to scream . . . and you know no more.

50

You are suspicious of everything and everybody you might meet in the temple by now, Isis was supposed to be a kind goddess who protected those in her power but you dare not trust her. You move forward to attack her.

As you move forward, though, the figure of Isis shimmers and changes. The goddess takes the form of a giant cobra – the sacred snake of Egypt. She strikes towards you. You will have to fight her.

ISIS IN COBRA FORM SKILL 12 STAMINA 16

If you survive, turn to **118**.

51

Gradually you are able to make out some of the details of the gateway you are trapped in. The floor is made of uneven flagstones, and on either side the walls of hewn sandstone blocks rise as far as you can see in the gloom. In each wall there is a small doorway. Double gates, apparently identical to those you entered form a third wall while behind you the door you came in by is firmly closed. You try the postern door in the inner gate but it, too, is locked.

What will you do?

Decide to rest where you are and await events – go to **62**.

Try to break down the western gate (the one you came in by) with your axe – go to **3**.

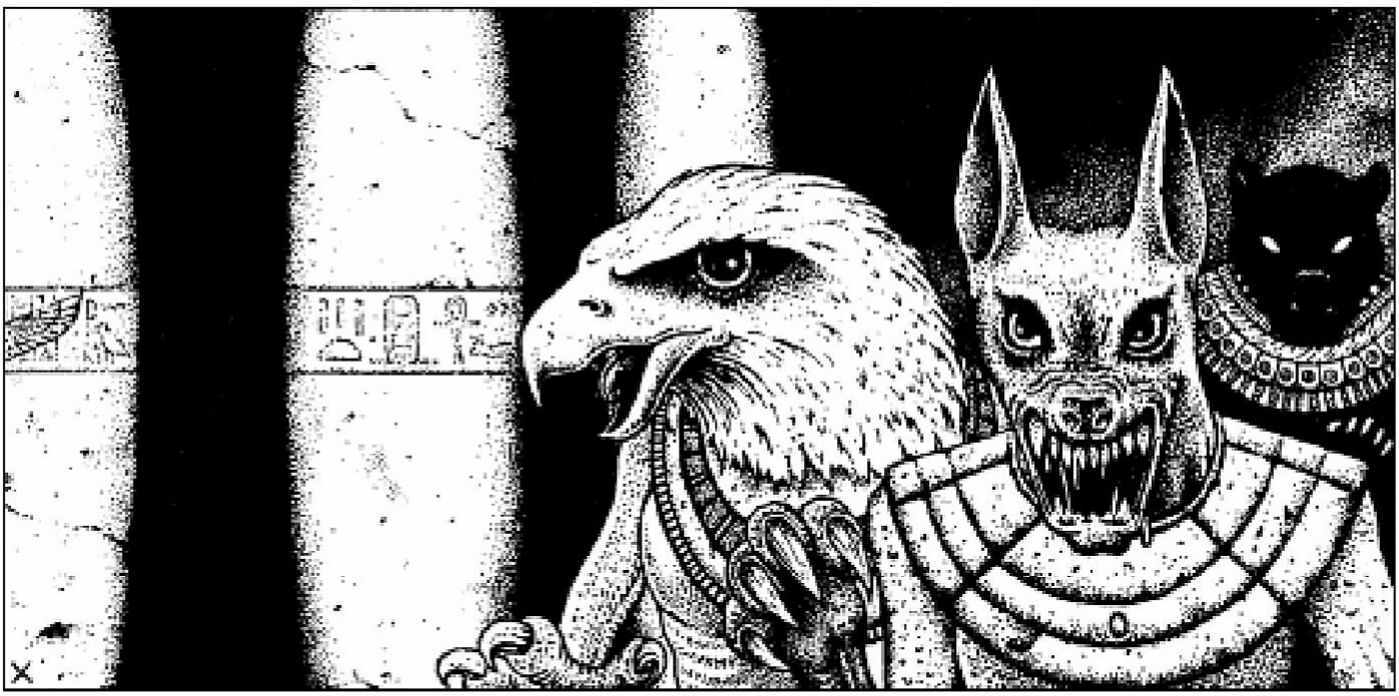
Try to breakdown the eastern gate with your axe – go to **31**.

Try the door in the North wall – go to **39**.

Try the door in the South wall – go to **46**.

52

If you have any of these items in your pack, and you think they may be useful, choose one and



go to the number indicated:

A golden goblet – **25**.

A metal mirror – **63**.

An emerald ring – **191**.

If you do not have any of these items you will have to fight the statues as you are by turning to **40**.

53

You open the door to find yourself in a room packed with riches beyond your wildest dreams! A complete dinner service made of solid gold lies in one corner. Golden necklets and bangles are piled untidily on the floor. The walls are lined with buckets overflowing with emeralds and rubies. In the centre of the room is a chest about two metres long and one deep which could well contain the greatest treasure of all.

Do you scoop up some of the most precious items (100 shekels' worth) and leave the room, returning down the corridor (turn to **48**), or open the chest (turn to **64**)?

54

The cat glares balefully at you and you decide that it might not be the innocent creature it seems. You kick out at it as it passes and it flies across the room crashing into a shelf and falling lifeless to the ground.

You step toward the inner chamber, but as you do so the room fills with a brilliant light. Amon-Ra, the greatest of all the gods, stands before you. The Ancient Egyptians held cats sacred and here you have killed a cat in the grounds of a temple! Amon-Ra holds up his hand to curse you and, reeling in agony, you collapse to the ground and die.

55

As you throw yourself down, one of the spears tears into your shoulder (lose 2 STAMINA points) but you are lucky – the others fall harmlessly about you and you survive the trap. Picking yourself up, you prise out the tip of the spear and dust yourself down, thankful for your lucky escape.

You move on more cautiously, so you are prepared when you feel another of the paving stones move – but you are not expecting it to drop away hurling you into a pit where deadly spikes wait to finish you off! Desperately you hurl yourself forward, scrabbling for the edge of the pit. *Test your Luck* again. If you are *Lucky*, turn to **74**; if you are *Unlucky*, go to **82**.

56

You step out into the great hall, your footsteps echoing unnervingly as you begin to walk down the centre aisle. The doors are almost lost in the gloom but eventually you reach them, and push them open. Turn to **77**.

57

You move towards the architect, Imhotep.

"Honoured Sir," you say. "I beg you to help me."

He is a tall, arrogant figure. He is more than a man – he has become a god. How could you have hoped for mercy from him? You try to turn away but already the strength has left your legs. Everyone in the courtyard is looking at you. You can feel their hatred boring holes in your mind. You sink to the ground. Your very life is being sucked from you . . . You know no more.

58

His eyes turn to the signet ring on your finger. He seems surprised to see it there and looks at you with a new respect, gesturing you forward into the hall. You step into the gloom. In it you see the figures of many gods and men – including those you have slain on your adventures in the temple. These are Immortals, survivors of forty centuries; how could you have expected to destroy them? They move toward you in a single mass.

What will you do?

Prepare to fight them – turn to **78**.

Search in your pack for something that might be of use – turn to **146**.

Try to escape through the doors you entered by – turn to **162**.

59

The corridor extends for maybe 15 metres, before ending in a wooden door reinforced with iron strips. If you have already opened this door you can only return down the corridor (go to **81**). If not, you may either try to open the door (turn to **73**), or return the way you came (go to **81**).

60

You push at one of the huge doors, and to your surprise the whole door opens easily. The sheer scale of the hall beyond takes your breath away!

Craning your head back, you can see the light filtering down through the clerestory windows over 25 metres above you. You begin to walk down the centre aisle of the hall. On either side soar a line of bulbous columns, monstrously thick, their tops decorated with capitals representing papyrus buds. Beyond these two inner lines are other, slimmer columns, rank upon rank of them.

With a shock you sense movement in the darkness behind the columns. From the shadows emerge the hideous figures of Egyptian gods – half animal, half human. You start to run towards the far door of the hall but three of the ghastly creatures bar your path, one with the head of a jackal, one with the head of an eagle and one with the head of a panther. You will have to fight all three, but only one at a time.

JACKAL-HEADED GOD SKILL 8 STAMINA 9

EAGLE-HEADED GOD SKILL 9 STAMINA 10

PANTHER-HEADED GOD SKILL 10 STAMINA 12

If you wish, you may choose to escape back through the west door (by going to **193**) at any stage – but remember to deduct 2 STAMINA points.

If you fight all three gods and survive, turn to **80**.

61

You start to run. Behind you, one of the enormous figures raises his arm to throw his great spear. His aim is true and you die the death of a coward – stabbed in the back, running from your foe.

62

You decide that there is little that you can do. You have found shelter from the desert sun and you decide to wait in the gateway until search parties find the wreckage of your plane and come to rescue you.

Soon, though, you hear a scurrying sound from the darkness in the corners of the gateway. In the dim light you see small dark shapes moving. Suddenly you feel something bite at your leg. You kick out and to your horror you realise that the room is filling with rats. They climb over each other to get to you, squeaking angrily, leaping at your hands, clinging to your shirt and biting at your Face. Kicking out and striking about you, you start killing them by the dozen but more keep coming.

You must fight off the rats. Each successful blow will count for twelve of them; twelve rats have a combined SKILL 5 and STAMINA 6. If you succeed in killing three dozen rats, you should go to **71**.

63

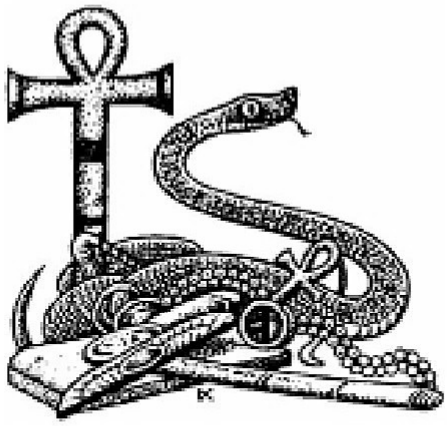
As you take the mirror out of your pack it catches the sun and you see your only chance of escaping the statues. You turn and shine the mirror towards them, catching each in turn in their eyes. Both are momentarily blinded and you take advantage of their hesitation to attack before they recover. The characteristics which follow are for the two of them together.

STATUES (DAZZLED) SKILL 5 STAMINA 8

If you survive, turn to **13**.

64

You lift the lid of the chest and recoil in horror from what you see there. The treasure has not been left without its guardian. Inside is a rotting corpse – but the creature is somehow animated with a parody of life! It springs from the box and prepares to attack you, slashing the air with talon-like nails. It is death incarnate, and you seem to know instinctively that should it wound you your flesh will rot on your bones.



You must fight three attack rounds with it. As it is already dead you cannot kill it, and if it wins a single attack round your wound will prove fatal and you will die.

CORPSE SKILL 4 STAMINA Infinite

If you survive 3 Attack Rounds, turn to **69**.

65

The corridor runs on for about 5 metres before turning sharply right. The next section of the corridor seems to stretch on for ever after all the twists and turns it has taken so far. After you have walked for a good 15 metres you begin to wonder why this section is so long.

Do you – decide to turn back? Go to **23**.
Examine the wall on your left? Go to **186**.
Examine the wall on your right? Go to **14**.

66

The cat rubs lazily against your legs as you stroke its head, before moving on to the inner chamber. After the splendour of the outer room this is a disappointment. It seems to be a store for weapons and military gear. You decide that it would be wise to equip yourself with anything that might be useful and you look around carefully. There is a round gold shield about half a metre in diameter – but it is heavy to carry and the metal is too soft to give much protection in a fight. Hanging from the wall are a number of shortswords in their scabbards and in the corner are some spears. Propped alongside the spears is a cluster of wooden staffs. There is also a basket on the floor filled with several curious discs each about three inches across and inscribed with the hieroglyph for 'death'.

You may take *one* thing from this chamber if you want. If you take a sword or a spear add 2 SKILL points to your total – remembering not to exceed your Initial score. You end up carrying the item you have selected, together with 100 shekels' worth of relics as you set off down the corridor again. Go to **133**.

67

You are not quick enough. One of the spears bites into your shoulder, spinning you around. Three more strike your chest as you turn. You are dead before you hit the ground.

68

You pull more stones away but still the cavity is too small for you to be able to see properly. You tug at one large stone which you think will make all the difference, but as you do so there is an ominous rumbling from the wall. Some of the stones above the gap are moving! You turn to run but the ceiling is already giving way. A stone strikes your shoulder and knocks you to the ground. Before you can rise, the ceiling gives way and you die beneath the ancient stones.

69

You rain blows on the foul creature. Pieces of its flesh fall from its body as you attack it but still it swings its clawed hands towards you. Warily you circle it, socking to bring yourself close to the door and a chance to escape. The creature closes on you but you can feel the door behind you. You swing it open and leap free. With an eldritch cry of rage the creature jumps at you as you slam the door shut and its nails bite into your leg as you pull free!

Luckily, the wound is little more than a scratch and will not prove mortal but even as you watch the flesh is rotting around the cut. Lose 3 STAMINA points. You bind it as best you can using a strip torn from your shirt and return down the corridor. Go to **48**.

70

You move towards the nearest bodies, intending to investigate them closer. Some have rotted away to mere skeletons, but others have obviously been more recently killed and there are traces of rotting flesh clinging to the bones and rags of clothing hanging on them. Three bodies are clearly much more recent than the others and you move toward them. They are wearing Twentieth Century clothing and one has a camera still hanging about its neck. The smell is revolting and you hesitate to go any nearer.

Do you – examine the first body? Turn to **47**.
Examine the second body? Turn to **5**.
Examine the third body? Turn to **20**.
Think better of it and open the gate? Turn to **60**.

71

You realise that you are caught in a deadly trap. Fighting your way through an ever-growing heap of rat carcasses, you stagger towards the door in the north wall. To your relief it swings open but before you can close it the rats are on you again. In the corner of the nom there is a ladder, apparently leading to a room above. Desperately you climb the ladder, kicking it down behind you. Below there is not an inch of the floor that is not covered with rats – but for the moment you are safe! Go to **7**.

72

The corridor extends for shout 10 metres, and ends in a T junction. Do you want to turn right (go to **59**) or left (go to **92**)?

73

The door does not open easily and you have to try to force it. You run at it with all your strength. Roll 2 dice.

If the number is less than or equal to your current STAMINA score you succeed in breaking down the door. Turn to **85**.

If the number is greater than your current STAMINA score you succeed only in bruising your shoulder. Deduct 2 STAMINA paints and return along the corridor the way you came. Go to **81**.

74

Your hands grab at the edge of the pit, your fingers desperately scratching for a grip. You hang swinging above the spikes but slowly you are able to draw yourself upward. You pull yourself back into the corridor, exhausted by your ordeal.

You rest briefly (you may eat if you have Provisions left) and set off along the corridor once more. Gradually it gets broader and brighter and after some way you come to a new passage which branches off to your right. Do you take the new passage (go to **89**) or carry on along the corridor (go to **43**)?

75

The corridor runs on for a while before turning sharply to the right. After another 10 metres or so it turns left, and then almost immediately a passage runs across it. Do you take the passage to the left (go to **154**), take the passage to the right (go to **164**), or carry on straight ahead (go to **121**)?

76

The corridor soon ends in a flight of steps leading up to a stone trapdoor. You look at them apprehensively – what horrors await you at the top of those steps? If you have Provisions left you may decide to eat some of them before leaving the cellars.

You climb the stairs and carefully push open the trapdoor. You look out into an enormous hall lit only by clerestory windows over 25 metres above your head. The roof is supported by lines of columns, monstrously thick, their tops decorated with capitals representing papyrus buds. The details of the hall are last in the gloom but the trapdoor seems to be in the middle of one of the main aisles of the place.

Which way will you go? Do you make your way along in the direction you are facing when you first leave the trapdoor (turn to **56**), or do you double back on yourself and start in the opposite direction (turn to **49**)?

77

You are almost blinded by the brilliant sunlight of the courtyard beyond. You stand a moment in the doorway, trying to take in what you see. The courtyard is filled with figures, some human, some walking like men but with the heads of beasts. You recognise several of the mythological gods of Ancient Egypt – the goddess Nut and her children, Osiris, Harmachis, Isis and Nephthys; the ram-headed Khnemu; Thoth, the thrice-wise and Imhotep who built the first pyramid. There are scribes and servants, soldiers and merchants – but first there are two figures standing one either side of the door and staring fixedly at you.

The one on the left seems to be a common soldier armed with a mace. Facing him is a man who, but for his elaborate head-dress you would take to be a scribe or clerk of some sort for he is counting something off with notches on a tally stick.

Do you – turn to the soldier – go to **84**.
Turn to the man with the tally stick – go to **94**.
Run past both men and into the courtyard – go to **101**.

78

The crowd gathers around you, trapping you where you stand. There is total silence and the crowd parts to let through the figure of a young boy, not more than twelve years old.

"I am Se-Osiris," he says. *"I will be the Champion of the Pharaoh Terratakamen."* You remember the stories of Se-Osiris, the boy magician who could control the powers of fire and darkness and even life itself.

"Strike at me if you would save yourself," he says. In desperation you strike out. He hardly seems to move but your blow is wide of the mark. He smiles and raises his hand. A bolt of fire strikes towards you. *Test your Luck*. If you are *Lucky*, the fireboat misses. If you are *Unlucky*, you are burned; lose 2 STAMINA points.

The fight is on. However hopeless it seems, you must fight him. Not only is he stronger than you but after every Attack Round that he wins you must face his fireboats – *Testing your Luck* every time.

SE-OSIRIS SKILL 13 STAMINA 12

If you survive, turn to **106**.

79

Desperately you run down the corridor, screaming for help. It seems to stretch on for ever. You can feel the paralysis spreading up your arm. You stop, leaning against a wall, gasping in pain. You find difficulty breathing. Your chest feels as if it is on fire. You collapse to the ground. The poison is working into your heart – you have reached the end of your adventure.

80

Staggering from your wounds you hurry toward the west door and escape. Reaching it you push it open . . . turn to **77**.

81

You return along the corridor until you come to a passage leading off to your left. Will you take this new passage (turn to **11**) or carry straight on (go to **92**)?

82

Your hands grab at the edge of the pit, your fingers desperately scrabbling for a grip. For a few minutes you hang swinging above the spikes, but you cannot get a grip on the paving stone above. Slowly but remorselessly your fingers slip toward the edge. The spikes wait below – there can be no escape . . .

83

You turn left and walk down the corridor, which ends in a door apparently made entirely of brass. It opens easily and you step inside to find yourself in a small cell with walls and floor all of the same metal as the door. The cell is entirely bare and you turn to leave but the door has closed silently behind you and it cannot be opened!

While you struggle to escape you begin to realise that the room is getting warmer. As the temperature rapidly rises the walls begin to glow with the heat and you realise the deadly meaning of the metal cell. Here Terratakamen's victims can literally be roasted alive. Already your feet are burning through the soles of your shoes. You stagger in the heat and touch one of the walls raising terrible blisters on your hand. There can be no escape from agonising death – you can only pray that your suffering will soon be over . . .

84

You turn toward the soldier. He looks over your shoulder at the man with the tally stick. The man behind you speaks.

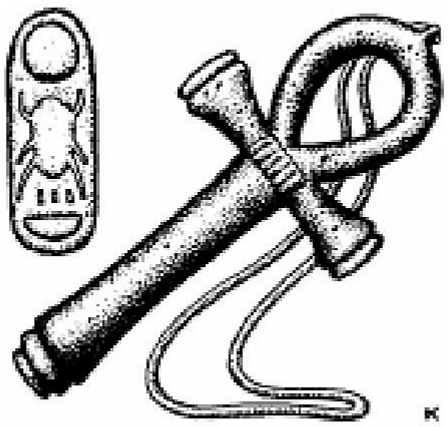
"His time has come," he says. *"Kill him."* The soldier raises his mace and swings it forward. Your story ends here.

85

The door opens and you find yourself in a small room lit by blazing torches. The walls are lined with shelves on which papyrus scrolls are heaped in untidy piles. Cross-legged in the middle of the room sits a man wearing the traditional white robe of a scribe. A roll of papyrus rests on his knees and he is writing busily with his stylus. As you enter he looks calmly up at you. He speaks in the tongue of Middle Egypt, and to your surprise you realise that you can understand him without any difficulty.

"You have no business here, stranger," he says. *"Be off with you now and I will forgive your intrusion."*

Will you – apologise for intruding and return down the corridor! Turn to **81**.
Try to talk to him, to discover more about the temple? Turn to **12**.
Attack the scribe? Turn to **18**.



86

You feel sick from the stench of the vile creature and you run along the corridor trying to put the monster out of your mind. All of a sudden you arrive at a T-junction. Do you turn right (go to **169**), or turn left (go to **125**)?

87

You move toward the god with the ram's head – but even as you step towards him you know that you have chosen wrong. How could you hope for mercy from this inhuman creature? You hesitate – and even as you pause you hear the sound of footsteps coming from behind you. You turn just as the guard raises his mace – and the last thing you ever see is the mace swinging toward your head.

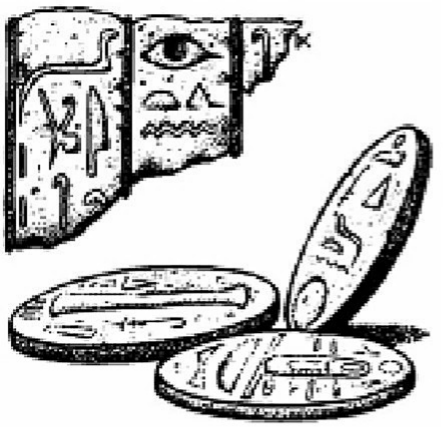
88

The stone is loose and easily lifted. Below it you find a deep shaft – perhaps it was once an old well. The sides are lined with bricks, with crude handholds cut into them – but some of them are crumbling away.

Do you:
Climb down the shaft – go to **111**.
Replace the stone and try the one by the third pillar – go to **182**.
Replace the stone and try another one by the sixth pillar – go to **6**.

89

You walk along the corridor for about five metres when you come to a section where the



paving changes. Instead of the flagstones all being smooth, some arc ridged with horizontal lines and some have patterns of dots on them. You decide to only walk on stones of one pattern in this section of the corridor.

Which will you walk upon?

Plain – turn to **97**.

Ridged – turn to **110**.

Dotted – turn to **124**.

90

You throw yourself across the gap. *Test your Luck*. If you are *Lucky*, turn to **105**; if not, go instead to **135**.

91

You pull the goblet from your pack. You hold it in your hand, uncertain what to do with it. The crowd laughs at your discomfort and then a figure steps forward and pours wine into the goblet. Will you drink it (go to **104**) or throw it to the floor (turn to **115**)?

92

The corridor runs on for about 10 metres and then you come to a passage which branches off to the right. Do you take the passage to the right (go to **22**) or carry straight on (go to **17**)?

93

Turn directly to **131**.

94

You turn to the man with the tally stick. The stick is marked with notches and he is counting these with his stylus. Will you wait for him to finish counting (turn to **107**) or seize the stick out of his hands and break it (turn to **168**)?

95

You walk slowly along the arcade, ignoring the tapestries and sculpture, and wondering how you can escape the temple. Suddenly you realise that as you walk the sound of your footsteps changes. You listen carefully. On some of the paving stones your footsteps echo move than on others. You explore and realise that three of the paving stones ring hollow. Each of the three stones is directly north of one of the pillars that support the arcade roof. Counting from the east they are the third, sixth and eighth pillars.

You decide to lever up one of the stones to discover what is hidden below them. Do you try the stone by the third pillar (go to **182**), the stone by the sixth pillar (go to **6**) or the stone by the eighth pillar (go to **88**)?

96

You start to run away from the body but an angry crowd is already gathering. You are trapped in a circle of hostile faces. You try to fight your way out but there are too many. Their blows rain down and you fall to the ground unconscious, never to wake again.

97

Turn directly to **131**.

98

The brick handholds crumble at your touch. You struggle desperately to grip but you cannot. You fall screaming to your death at the bottom of the shaft. Your adventure is over.

99

The steps end in a stone trapdoor. Cautiously you push it up, only to discover that you are back in the arcade. You have been walking round in circles!

Before you have a chance to pull the trap shut a huge hand wrenches it open and you find yourself dragged out. The two statues have been miraculously restored to life. One is holding you dangling in mid-air and both are laughing at your dismay.

"Surely, traveller, you did not think that Terratakamen's power would be so easily thwarted?" gloats one. *"Why, this was but a jest that we should see you scamper so."* Still laughing, they carry you across the courtyard and chain you to the wall with the remains of their other victims. Then they climb back on their plinths and once again the courtyard is silent.

The sun beats down. With no food or water you will be lucky to survive the day. You know that you are doomed – another victim of the Temple of Terratakamen.

100

As you push the lever, the secret door swings closed again. You carry on along the corridor. Turn to **184**.

101

Both men are looking at you and you doubt that they are going to be friendly. You dodge past them and run into the courtyard. The guard shouts something behind you, and everyone turns and stares in your direction. People begin to move toward you, muttering angrily. You run this way and that, but you cannot evade them all. Hostile hands grab at you and drag you towards the guard. He looks back at the man with the tally stick who nods. The guard raises his mace. You know no more.

102

You reach in the pack and pull out the flash gun that you took from the corpse in the first courtyard. You wonder if the room is so dark because these creatures of evil lose their power in the light. You raise the flash gun and the room is illuminated with a moment of brilliant whiteness. There is a scream of pain from the creatures that stand about you and they cower away from the flash gun leaving your way clear. Go to **106**.

103

You walk for about 10 metres before you come to a passage which branches off to the left. Do you take the passage to the left (turn to **119**) or carry straight on (turn to **125**)?

104

Every eye is on you as you raise the goblet to your lips and as you sip the wine there is a roar of laughter. Too late you realise that these people would show you no mercy. They have just been playing with you, pretending to hospitality and poisoning your wine. Already their faces begin to blur. The room seems to spin around you as you topple to the floor. Your adventure ends here.

105

Despite the flames you jump safely to the other side of the gap but your arrival has attracted the attention of all the gods and men in the room. They move towards you in a body.
Will you prepare to fight them (go to **78**), or search in your pack for something that might be of use (go to **146**)?

106

The crowd parts and you walk slowly across the room. On the far side is a dais, and on the dais is a great throne of gold, shining dully even in the gloom of this chamber. On the throne sits a tall gaunt figure wearing the double crown of Egypt. Before it there is a bowl of incense about half a metre across.

As you draw nearer you begin to feel dizzy. You pause and realise that you are finding increasing difficulty in breathing. Behind you the crowd is drawing closer again – you cannot turn back. You step forward but now the fumes of the incense are almost overpowering. Are you carrying anything that you can use as a cover for the bowl? (You will need something round and the same size as the bowl.) If you are, go to **156**; if not go to **16**.

107

You stand watching while the last notches are counted off. The man finishes his task and looks at you, almost pityingly.

"Your days are counted off," he says. Too late you realise that he is the Egyptian god of death. He counts off each mortal's days on his tally stick and now he has counted off yours. Will you try to argue why you should live (go to **116**), or make a run for it (turn to **101**)?

108

The corridor runs for only a few yards before ending in a door. Either side of the door there is a torch burning in its holder. If you have been through this door before you can only return down the passageway (go to **133**); if you have not you may choose to try the door (go to **19**), or to return down the passage (go to **133**).

109

"By what authority do you seek to enter the presence of *His Highness?"* demands the man.

"By the authority of my might and cunning," you reply, arrogantly pushing past him.

He strikes the floor with his staff and a great crack opens at your feet. Flames leap up and you recoil instinctively. Will you try to jump across the crack? It is about 2 metres wide, but you may be able to make it (turn to **90**). Or will you turn back towards the door – turn to **148**.

110

You step forward cautiously, keeping all the time on the stones marked with horizontal ridges. You carry on in this way for several metres until you come to a corner where the corridor bends to the right. Here the pattern of the stones changes – some have diagonal ridges, some are covered in hexagons and others are plain except for a single star carved in the centre of each one. You decide that you dare not trust to your luck again and, still carefully treading on only the ridged stones, you retrace your steps.

When you arrive back at the end of the corridor will you turn right (go to **43**) or left (go to **35**)?

111

You start to climb down. The handholds are crumbling under your weight. *Test your Luck.* If you are *Lucky*, go to **126**. If you are *Unlucky*, go to **98**.

112

Perhaps the staff that you found in the cellars has some magic power that can defeat Terratakamen. You raise it high, holding it by one of its gold-tipped ends. To your surprise Terratakamen cringes away! Turn immediately to **194**.

113

You turn the pages of the notebook, looking for some clue as to how to find your way through these cellars. You read:

> *We have been wandering in these cellars for hours. Phillips has found what could well be a concealed lock disguised in relief work on a passage wall but it will take no ordinary key We need some kind of stone to fit the hollow and then perhaps we could escape this awful place – but where is this key to be found?*

You can find no clue as to what the key looks like or where they found it but obviously they did escape, because on a. later page it says:

> *To have come so far and then failed . . . We reached the throne room and attacked Terratakamen with all our remaining strength – but in vain. He is immune to mortal weapons. Only the gold-tipped sacred staff of Anuman may fell him. We were seized by the fiends that keep his court and I write this in the few hours that await me . . .*

Reading this does not make you feel any happier – obviously there are many dangers yet to be faced. You decide to set off on your journey once again. You leave the room by going to **139**.

114

You walk a few metres along the passageway, to find a door marked with the hieroglyph of the goddess Isis. If you have been through this door before you must return along the passageway (go to **139**). If not you may try the door (go to **122**) or return down the corridor (go to **139**).

115

You throw the wine to the floor. There is an angry murmur from the people in the hall. Turn to **78**.

116

You throw yourself to your knees and beg for your life – but in vain. The god nods to the guard behind you, who raises his mace . . . Your adventure ends here.

117

You decide to avoid the great mythological figures, judging that you will get a more sympathetic reaction from one of the ordinary people scurrying to and fro across the courtyard. You pick someone out at random – a young woman you think will be sympathetic. As you approach her, though, she turns away and when you move nearer, reaching out to touch her shoulder, she starts to scream. Her cries attract the attention of the crowd who turn angrily on you. You try to fight your way out but there are too many. Their blows rain down and you fall to the ground unconscious, never to wake again.

118

The body of the cobra begins to smoke. As you watch, the column of smoke once again takes the form of the goddess before vanishing away.

You decide to rest awhile after your fight. If you have Provisions with you, you may eat a meal here. Alternatively, if you have a notebook with you you may decide to read more of it here (go to **113**). You look around the room but there is nothing in it that would be of any use to you; you must carry on with your search for King Terror's court. You leave the room – turn to **139**.

119

The corridor runs straight ahead for about 10 metres and then bends to the right. As you turn the corner you see a hideous creature striding towards you. The figure seems to glow with a blue aura. The ghostly glow illuminates its head which is that of a hyena – but a hyena that has been dead for some time. You recognise the god Set, known in legend as 'Stinking Head' because he would take the form of decaying animals. Set was the Egyptian god of Evil and you know that any battle with him is likely to result in your death.

Will you prepare to fight him (turn to **128**), or run back the way you came (turn to **86**)?

120

Turn directly to **171**.

121

The corridor runs straight ahead for almost 10 metres, and then bends to the left. As you turn the corner you see a hideous creature striding

towards you. The figure seems to glow with a blue aura. The ghostly glow illuminates its head which is that of a hyena – but a hyena that has been dead for some time. You recognise the god Set, known in legend as 'Stinking Head' because he would take the form of decaying animals. Set was the Egyptian god of Evil and you know that any battle with him is likely to result in your death.

Will you prepare to fight him (go to **136**), or run back the Ray you came (go to **144**)?

122

The door opens easily. Inside, you see a well-lit room set out with couches around a low table. A beautiful woman beckons you in. You recognise her immediately as the goddess Isis.

Do you attack her (turn to **50**), flee back down the corridor (turn to **139**), or enter the room and sit down (turn to **178**)?

123

Desperately you rummage through your pack, trying to find something that might help you but you can find nothing. You turn to run, but too late – the crowd is upon you. You scream as the first blows land but they show no mercy. Soon slaves will come in to remove your body and the room will be silent again.

124

Go directly to **131**.

125

The corridor runs straight ahead for about 10 metres and then bends to the left. As you turn the corner you see a hideous creature striding towards you. The figure seems to glow with a blue aura, revealing and illuminating its head which is that of a hyena – but a hyena that has been dead for some time. You recognise the god Set, known in legend as 'Stinking Head' because he would take the form of decaying animals. Set was the Egyptian god of Evil and you know that any battle with him is likely to result in your death.

Will you prepare to fight him (turn to **132**), or run back the way you came (turn to **159**)?

126

The crumbling handholds just support your weight but you begin to wonder if you are wise to continue.

What will you do?

Climb out of the shaft and try the stone by the third pillar – go to **182**.
Climb out of the shaft and try the stone by the sixth pillar – go to **6**.
Carry on climbing down the shaft – go to **175**.

127

Desperately you turn the pages of the book, looking for some clue as to which stones might be safe. On one page you see a sketch of the three different patterns with the hexagon ticked. You decide that the hexagons are probably safe and set out to walk across them.

The book seems to be accurate because you cross the stones safely and arrive at a turn in the passage. Here the passage turns to the left, but beyond this you find different patterns on the stones. Some have horizontal ridges on, some have patterns of dots and some are plain. You can see nothing in the notebook that will help you now.

What will you do?

Keep to the plain stones – go to **97**.
Keep to the ridged stones – go to **172**.
Keep to the dotted stones – go to **124**.

128

The ghastly figure comes closer. The stench from the head is almost overpowering. It attacks with terrible speed. You will need all your strength if you are to live.

SET SKILL 12 STAMINA 15

If you survive, turn to **144**.

129

You approach the figure of Isis. This beautiful goddess, noted for her kindness and understanding of mortals has been prayed to by generations of Egyptians seeking intercession and she seems your best chance. She turns and smiles as if she had been expecting you. She beckons you toward her and as you approach she takes your hand. You find yourself walking across the courtyard of a four thousand year old temple, hand in hand with a goddess whose last worshippers had surely died long before the time of Christ. Yet she seems vibrant and alive – and your only chance of escape.

Slowly you cross the open space and to your amazement no one tries to stop you. It is as if you are invisible. Isis leads you directly to the doors of the building that forms the East wall of the courtyard. In front of it sits something with the body of a lion and the head of a human. You recognise the famous figure of the Sphinx. For the first time, Isis speaks.

"If you are to enter the Court you must answer the Sphinx's riddle, I can help you no more." She turns and before you can speak she has vanished amongst all the other figures. The Sphinx regards you quietly.

"You are ready?" he asks. You nod. The sphinx sets his riddle:

"The moon nine days old,
The next sign to Cancer,
Pat a rat without a tail
And now, sir, your answer?"

He waits, silent. Desperately you rack your brain for an answer. You know that none who failed to solve the riddle lived. You will have but one chance. Choose one of the four possible answers below and move to the section shown.

The pyramids – **174**.
The river Nile – **120**.
Cleopatra – **134**.
Tutankhamen – **142**.

130

While you hesitate, Terratakamen raises his hand far the second time and you stagger back in agony. Again and again, waves of pain sweep over your body and as you collapse to the floor you know your end has come . . .

131

You take one step – and feel the stone move slightly under your foot. Immediately you step back but you are too late. The corridor is already falling with a yellow gas which hisses from gaps in the stonework. Clutching at your throat you fall to the ground. Desperately you try to crawl forward but you can feel your strength failing. Seconds later you are dead.

132

You move closer to the ghastly figure, your muscles tensed and ready for battle. Suddenly the figure fades and is gone. You walk on warily, but it was an illusion – another trick of King Terror.

After about ten metres you come to a crossroads. Do you turn left (go to **121**), turn right (go to **150**), or carry straight on (go to **164**)?

133

You move back to the crossroads. Do you turn left (go to **114**), turn right (go to **157**), or carry straight on (go to **103**)?

134

The next sign to Cancer in the horoscope is Leo, and before that comes a new moon which is shaped like a C and after comes P-A-T-R-A ("without a tail" so you should miss off the T) which gives you 'Cleopatra'.

You whisper your answer – terrified that you might be wrong . . . and the Sphinx lets you pass. You walk up the steps and the doors swing open as you approach, and you walk into the hall beyond. It takes several minutes for your eyes to adjust to the gloom. The room is huge, the ceiling supported by massive round columns, each more than two metres in diameter. There is hardly any light in here – a few torches and some very small windows high in the walls leave the place filled with shadows. You can make out that a man wearing a chain of office and carrying an ornately carved staff is standing in front of you. The man is clearly some kind of court official. He is looking at you carefully.

Are you wearing a signet ring? If you are, turn to **58**; if not, go instead to **109**.

135

Confused by the flames, you misjudge the distance and fall short of the far side. You plunge to your death in the fiery depths below!

136

The ghastly figure comes closer. The stench from the head is almost overpowering. It attacks with terrible speed. You will need all your strength if you are to live.

SET SKILL 12 STAMINA 15

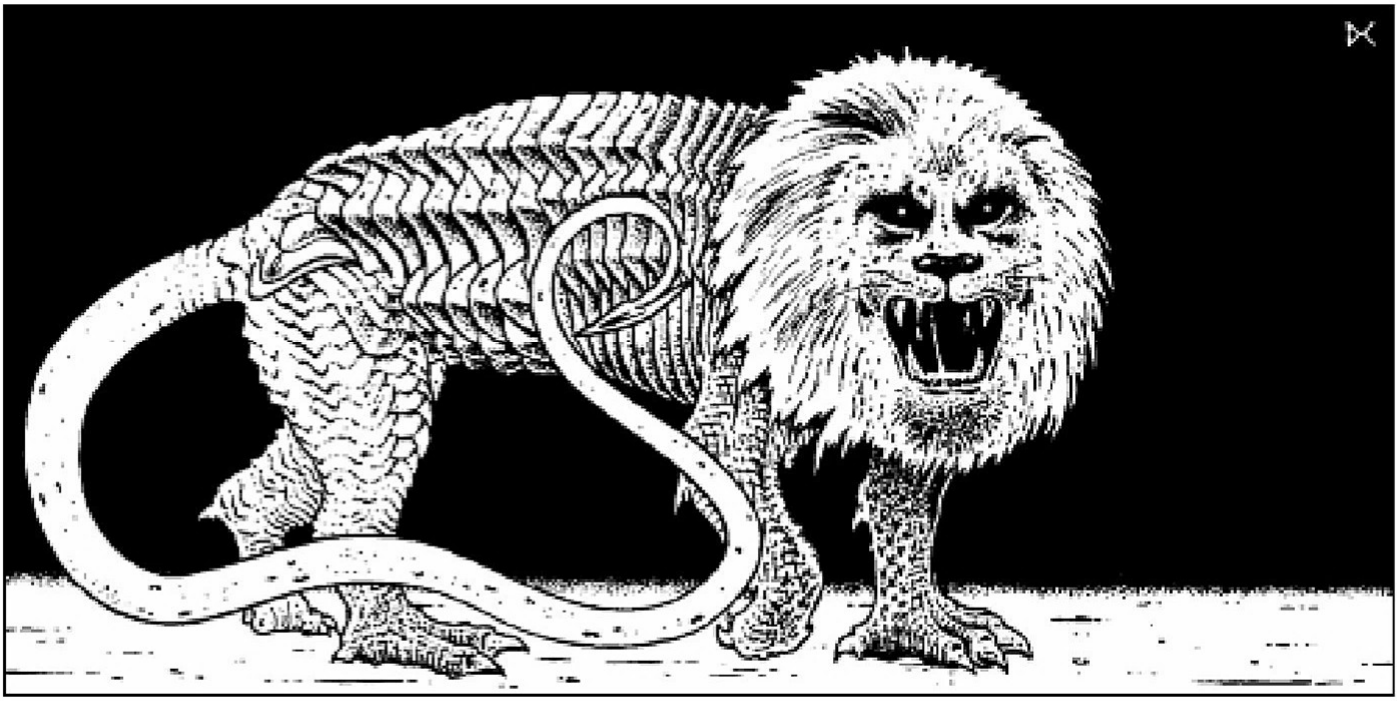
If you survive turn to **86**.

137

There is a roar of rage from the darkness and the terrible creature hounds forward and shows itself. It has the head of a lion, but its body is covered in scales and it is twitching a long tail that ends in an evil barb. You cannot imagine how such an animal could ever have been created, but whatever it is the thing is angry that you have disturbed it. It advances towards you, its fangs catching the flickering torchlight and glimmering evilly.

Your first blow bounces ineffectually from its scales while its tail swings round, slashing you with its barb. Lose 2 STAMINA points. You strike again.

CREATURE SKILL 10 STAMINA 14



After two attack rounds you may escape back down the corridor (go to **160**) – but remember that if you do you must deduct a further 2 STAMINA points. If you defeat the creature go to **141**.

138

You move along the passageway. The corridor is longer than most of those that you have explored so far and the phosphorescence of the walls seems brighter. Suddenly the passage grows wider and on the left hand wall you see a magnificent work in bas relief, which shows the Pharaoh Terratakamen standing at the gates of a city.

Will you keep walking up the corridor (go to **166**), or stop to examine the bas relief (go to **151**)?

139

You return down the corridor. At the crossroads you may turn left (go to **103**), turn right (go to **108**) or carry straight on (go to **157**)?

140

The position of the depression suggests that it is supposed to represent some sort of lock – but although you poke it with your fingers you feel nothing that would give any clues as to how it might work. The rest of the picture, although beautifully detailed, tells you nothing that might help you escape the cellar.

You keep walking along the corridor. Go to **166**.

141

You move to examine the vases. There are three of them, each in the shape of a woman sitting cross-legged with a basket balanced on her head. You pick up each in turn and shake it. The first contains liquid, the second seems empty but you can hear something rattle at the bottom, and the third also contains liquid.

What will you do now?

Drink the liquid in the first vase – go to **149**.

Shake out whatever is in the second vase – go to **158**.

Drink the liquid in the third vase – go to **176**.

Ignore all of them and leave the cell immediately – go to **160**.

142

Turn to **171**.

143

There is a roar of rage from the darkness, and the terrible creature bounds forward and shows itself. It has the head of a lion but its body is covered in scales and it is twitching a long tail that ends in an evil barb. You cannot imagine how such an animal could ever have been created, but whatever it is the thing is angry that you have disturbed it and it leaps toward you. You lunge into the attack but your first blow slides off its scales without doing it any damage while its tail swings round, slashing you with its barb. Lose 2 STAMINA points.

Desperately you thrust the torch into its face. It cringes away, howling in fear. You drive it back into a corner and then strike. It cries in agony and collapses at your feet. Go to **141**.

144

You feel sick from the stench of the vile creature. You run along the corridor trying to put the monster out of your mind – but after only 10 metres you come to a crossroad.

What will you do?

Go straight ahead – turn to **150**.

Turn left – turn to **164**.

Turn right – turn to **154**.

145

You move on along the passage for perhaps 10 metres. The floor is paved with flagstones which look the same as all the others in the passages, but one is different – it is the trigger for one of the temple's many traps. You step on it and spears fly from cracks between the stones of the walls. Desperately you throw yourself to the ground. *Test your Luck*. If you are *Lucky*, turn to **55**; if you are *Unlucky*, go instead to **67**.

146

Do you have any of these things in your pack?

A notebook (turn to **180**)?

A goblet (turn to **91**)?

A flash gun (turn to **102**)?

If you have, choose one of them and go to the number shown; if not, go to **123**.

147

You raise the flash gun and a burst of light fills the room. For a moment the evil figure before you cringes back, but as the light fades he raises his hand and the flash gun glows red hot in your grasp. With a cry of pain you let it drop to the ground. Go to **130**.

148

You turn back toward the door – only to see it slam shut before you. The door-keeper strikes his staff against the floor once more and the flames move nearer. You cower away in terror. He raises his staff once more and the floor cracks open beneath your feet, pitching you forward to a fiery death!

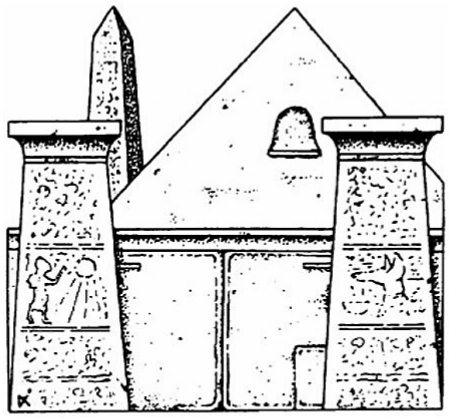
149

As you drink the liquid, you feel a warm glow run through your body. You no longer feel tired or frightened. Restore your STAMINA to its *Initial* level. Clearly this was a magical restorative. Now what will you do?

Shake out whatever is in the second vase (if you have not already done so)? Go to **158**.

Drink the liquid in the third vase (if you have not already done so)? Go to **176**.

Leave the cell and continue on your way? Go to **160**.



150

Almost immediately the corridor bends to the right. You walk on for about 10 metres and then the corridor bends again – this time to the left. A further 10 metres or so brings you to a side passage off to the right.

Which way will you go – right (turn to **138**), or keep straight on (go to **145**)?

151

You look carefully at the picture. The city gates are drawn in fine detail with a strange depression cut into the centre of them shaped like a beetle. You wonder what significance it might have.

If you saw anything else shaped like a beetle while in the cellars go to **161**, if not, go instead to **140**.

152

You set out across the courtyard, trying to ignore the curious glances of the passers-by. You have hardly taken a dozen steps, though, when a rough hand seizes you by the shoulder.

"You have no business here, stranger," says the man who has grabbed hold of you.

"I have every right to walk the temple grounds," you reply. *"I have done no ill and broken no law."*

The man looks carefully into your eyes. *"You lie,"* he says at last. *"You have thrown down the guardians of the Outer Court and broken the tally of your days, and who knows what other blasphemies you have committed. You shall die by my hand."*

You have no alterative but to fight this man. His mind-reading powers make him a dangerous adversary.

MIND READER SKILL 10 STAMINA 6

If you defeat him you must decide whether to try to carry on across the courtyard alone (turn to **96**), or whether to seek help from one of the passers-by instead (turn to **37**).

153

Turn immediately to **131**.

154

After perhaps 10 metres the corridor bends to the right. You walk on for a further 10 metres or so, before coming to a passage which branches off to the right. Do you want to carry on down the corridor (go to **169**) or turn up the side passage (go to **119**)?

155

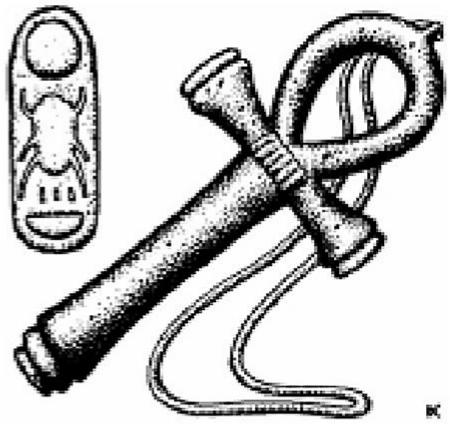
You reach into the gap; your fingers close on something soft and furry. Suddenly you feel an agonising pain in your hand. Screaming, you leap back into the corridor. A giant poisonous spider is still clinging to your hand, its fangs embedded in your finger. As you watch in horror it releases its grip and vanishes through another crack in the wall. Your arm is already going numb. Will you run down the corridor to try to find help (turn to **79**), or would your rather try to make a tourniquet for your arm (go to **10**)?

156

Did you take the round gold shield from the armoury? If not, you have misjudged the situation – nothing else will seal the bowl – go straight to **16**.

If you have the shield, you are able to throw it over the bowl and stop the deadly fumes from rising. As the air clears your dizziness passes and you step before the throne.

Only now do you set the face of King Terror. You recoil in instinctive dread for Terratakamen's magic has not extended to his own person – his servants may be preserved from decay but you are looking at the face of a man who has been dead for four thousand years. The skin has dried over the bone but the eye sockets are empty and the dried remains of flesh are curling away from the knuckles that grip the arms of his throne.



You stand motionless, half in disgust half in terror, as the creature that was once Terratakamen levers itself out of the throne and stands before you. *"Fool,"* it hisses, *"do you not know my power?"* The evil figure raises its hand and your body is seized in a spasm of pain. Lose 2 STAMINA points. Desperately you strike out at it.

TERRATAKAMEN SKILL 14 STAMINA 20

If you survive 3 Attack Rounds, turn to **170**.

157

You walk on down the corridor, half feeling your way in the eerie phosphorescence. After between 20 and 30 metres it turns to the left and almost immediately you are faced with a choice of turning right (go to **72**) or left (go to **32**).

158

You shake the vase and a stone scarab drops out. These small carvings of beetles were common in Egypt where the beetle used to be considered sacred but this one is unusual – it has been carved with spikes on its back and intricately shaped legs. Almost without thinking you slip it into your pocket.

Now what will you do?

Drink the liquid in the first vase (if you have not already done so) – turn to **149**.

Drink the liquid in the third vase (if you have not already done so) – go to **176**.

Leave the cell and continue your journey – go to **160**.

159

You feel sick from the stench of the vile monster and you flee back along the corridor to the next side passage. Will you carry on running back down the corridor (go to **169**), or would you rather turn up the side passage (go to **119**)?

160

You walk away from the cell to the crossroad. Do you want to turn left (go to **150**), turn right ago to **121**), or carry straight on (go to **154**)?

161

You remember the scarab that you found hidden in a vase. It is still in your pocket where you put it. You take it cut and compare it with the strange depression. The shapes are identical. At last you feel you may be on the way to escaping from this maze of passageways!

You press the scarab into the depression. For a moment you think that nothing will happen but then, as you move the scarab slightly, allowing it to press into position, there is a quiet click and the wall begins to move. Where the gates are cut in the picture a door opens. You step through it into the passage beyond.

The corridor here is wider and brighter than those you have been exploring so far. It runs ahead for about 13 metres, and then you notice a change in the paving stones. Instead of being plain you see that they have patterns carved into them. Some have diagonal ridges, some are covered in hexagons and others are plain except for a single star carved in their centre. You feel sure that some of these stones will operate traps – but you do not know which.

If you have a notebook with you, you may look through it to see if it gives any clues (go to **127**). If not, you must choose one of the patterns at random. Will you walk on the diagonally ridged stones (go to **133**), on the hexagons (go to **163**), or on the stars (go to **93**)?

162

You turn to run but the doors are already closed behind you. The crowd seizes you, pulling you to the ground. You see the hate on their faces as they tear and kick at your body – then you are struck on the head and know no more, another victim of the Temple of Terratakamen.

163

You step into the cool of the arcade, wondering what your next move should be. Suddenly you see something slither from one of the pillars towards your legs. It is an asp – one of the deadliest snakes in Egypt! You step quickly aside but by now snakes are moving towards you from every crevice and cranny in the arcade! You turn back, but everywhere you look the arcade is writhing with horrible slimy snakes. You must kill the snakes that lie between you and the courtyard if you are ever to escape with your life.

SNAKES SKILL 5 STAMINA 7

If you escape to the courtyard you may return to the doorway – turn to **193**.

164

The corridor ends in a plain wooden door with a peephole in it. You peer through is and see a room cut out of the salad rock itself. It is lit by the flickering flames of three torches which let you see a row of strangely shaped vases along the further wall – but there is an alcove in the cell which is in darkness.

If you have been in this room before, you should return along the corridor (go to **160**). Otherwise you may enter the room (go to **181**), or return down the corridor (go to **160**).

165

You walk carefully on the stones marked with hexagons for the few metres that take you to the next corner. Here the corridor bends sharply to the left and the patterns on the stones change. Some are smooth, some are ridged with horizontal lines and some have patterns of dots on them. You decide to walk only on stones of one pattern in this section of the corridor. Will you walk on –

The plain stones? Turn to **97**.

The ridged stones? Turn to **172**.

The dotted stones? Turn to **124**.

166

As you move beyond the picture, the corridor narrows and the phosphorescence fades until you are stumbling along in almost total darkness. You can feel the passageway moving to the right and after a few more yards you seem to reach a dead end. As you grope at the wall ahead of you, though, a hidden door swings open!

Beyond the door the corridor leads on, but a passage also branches off to the right and left. You step through and look at each corridor in turn. They look identical to those you have wandered for so long already. You wonder whether lust to turn back the way you came but behind you the door has closed silently upon its hinges, leaving no sign that it was ever there.

Now what will you do? Turn to the right (go to **41**), turn to the left (go to **8**), or keep going straight (go to **32**)?

167

Your hands grab at the edge of the pit, your fingers desperately scrabbling for a grip. You hang swinging above the spikes but slowly you are able to draw yourself upward. You pull yourself back into the corridor, exhausted by your ordeal. You rest briefly (you may eat if you have Provisions) and setoff along the corridor once more.

You tread carefully now but there is no way you can tell which of the flagstones may conceal a lethal trap. You take one more cautious step and trigger one of the temple's many traps. Spears fly from cracks between the stones of the walls. Desperately you throw yourself to the ground. *Test your Luck* again. If you are *Lucky*, go to **44**, if you are *Unlucky*, go to **67**.

168

You recognise the figure as the Egyptian god who keeps on his tally stick the record of the years of each man's life. Instinctively you know that now he is counting out your own – and you must stop him before your days are literally numbered. You seize the stick from his hands and break it.

He looks up and for a moment your eyes meet.

"Your days are not counted yet, then," he says and gestures you toward the courtyard. You look again at the milling throng. Do you:

Set out across the courtyard? Go to **152**.

Approach one of the passers-by for help? Go to **37**.

169

You walk on for about 10 metres and then come to a crossroads.

Do you carry straight on? Go to **108**.

Turn to the right? Go to **114**.

Turn to the left? Go to **157**.

170

Obviously you have no chance of defeating the tyrant in ordinary combat. Your only hope is for some kind of magical assistance. Do you have any of the following?

Discs inscribed with the hieroglyph for death (**27**).

A gold tipped staff (**112**).

A flash gun (**147**).

If you have, choose one of them and go to the number indicated. If not, go to **130**.

171

The Sphinx looks at you with an expression on its face that could almost be pity and you know that you have given the wrong answer. One of its great paws flicks forward almost playfully and you are thrown back into the courtyard, your neck broken. None who fail the riddle of the Sphinx may live.

172

Again you cross the stones safely. The section of patterned stones stops after about 5 metres and you are able to walk quickly to the end of the corridor. Here you have a choice between turning left (go to **35**) or right (go to **43**).

173

You pull the left hand lever and immediately the floor beneath you gives way. You fall into a deep pit. You are badly injured – you know you will never be able to climb out unaided. You will have ample time to regret your foolhardiness as you wait for your death.

174

Go directly to **171**.

175

You carry on down the shaft. The brickwork is moist here and it is steadily more difficult to keep your grip. There is still no sign of the bottom and your arms are growing tired. One hand slips and you struggle desperately to regain your hold but as you move the bricks crumble away. You fall to your death in Terratakamen's temple.

176

You raise the vase to your lips and drink. Almost immediately you feel an agonising cramp in your stomach. You fall to the ground writhing with the pain. Soon a merciful end comes to your suffering – you lie dead in the Temple of the Pharaoh.

177

You begin to panic and you stagger forward into the blackness of the gateway, hoping that the inner gate will open. Almost immediately you trip on the uneven paving and fall. Somehow your axe twists in your hand as you fall and you gash your leg. The pain shocks you out of your panic and you wait for your eyes to adapt to the darkness before you move again. Deduct 2 STAMINA points and go to **51**.

178

You enter and sit yourself at the table that Isis gestures you to. She speaks and her voice is gentle and kind.

"Rest, traveller, for your way is hard. I cannot help you now but I will be near when you need me most."

You turn to thank her but she has vanished. You rest as she said. If you have Provisions with you, you may eat a meal here. If you have found a notebook you may read more of it here

(go to **113**). You look around the room but there is nothing in it that would be of any use to you, so after resting you decide that yon must carry on with your search for King Terror's court. You leave the room by going to **139**.

179

As you step forward to reach the chain, your leg brushes against one of the cobra statues. Go to **188**.

180

You pull out the notebook – perhaps there will be some clue there. Fool! Did you expect everyone to wait while you read it? Even while you fumble to open it the crowd is upon you. You scream as the first blows land but they show no mercy. Soon slaves come in to remove your body and then the room is silent again.

181

You push the door open and enter the room. Do you?

Move toward the alcove, ready to attack – turn to **137**.

Take one of the torches from the wall – turn to **143**.

Move toward the vases – turn to **33**.

182

There is a narrow gap around the edge of the stone and you are just able to get your fingers into it and prise the stone upwards. As you lift it there is a stench of decay and you see the body of a man lying in a shallow pit scraped out below the stone. There is still flesh attached to the body and a mass of ants are eating the scraps that remain. The ants swarm out of the pit and before you can step back they are climbing up your arms, biting at stinging at your face and hands.

Shrieking in terror, you let the stone fallback in place and run into the courtyard, beating the tiny insects from your body. Deduct 2 STAMINA points. You lie panting on the ground of the courtyard, back once again at the great door on the east side. Go to **193**.

183

You tie one end of the rope you are carrying to the bar in the window and ease yourself carefully down into the courtyard. You are sorry to have to leave the rope there, but it has served its purpose. Go to **4**.

184

You walk on for about another 10 metres and then you come to a crossroads.

Do you?

Turn right – go to **103**.

Turn left – go to **108**.

Carry straight on – go to **114**.

185

You move quickly while they are still shocked to see you there. You realise that they are probably only slaves and as terrified as you are but you dare take no chances. You attack each in turn.

SLAVES SKILL 6 STAMINA 6

If you kill them, you may now continue by turning left (go to **76**) or right (go to **83**).

186

Most of the stones are close fitting but on your left you see a gap between two of them just wide enough for your hand to fit in. Do you reach into the gap (go to **15**), or think better of it and continue down the corridor (go to **184**)?

187

You pull the right bracket. There is the sound of a hidden mechanism creaking into action and the door swings open.

The room is obviously some kind of store of ritual and religious objects. There are shelves piled high with statues of gods and goddesses, many made of gold or decorated with precious stones. There are bowls for presenting sacrifices and altar lamps fashioned from pure silver.

On the other side of the room a door leads to a further chamber. As you stare about you at the treasure piled on every side you see the door beginning to open.

Do you grab the nearest treasure (a statue worth 25 shekels) and flee back down the corridor? Go to **133**.

Or prepare to fight whoever (or whatever) is in the other chamber? Go to **42**.

188

There is a hiss of movement and you feel a sting in your leg. You look down to see a dart quivering in your thigh. The statue was booby trapped. You pull the dart from your leg but already you are feeling dizzy. You try to concentrate on the statue but you cannot collect your thoughts. You have one last moment of lucidity when you realise that the dart must have been poisoned and then you fall lifeless before the image of the god.

189

You decide to shelter from the heat of the sun by taking the arcade around the courtyard. You turn to the right, passing the gateway in which you were so recently trapped. You try the gate as you pass, but it is still firmly locked. You move into the arcade and the cool shade envelops you. A tiled roof is supported on slender pillars and after the brilliant sunlight in the courtyard it seems very shadowy. You walk quickly along, hurrying toward the statues that guard the gate. Perhaps you walk too quickly – certainly you are not looking about you as carefully as you should.

It is not only you that have been attracted by the cool – the shaded paving stones of the arcade have provided a comfortable home for a selection of the most poisonous snakes of Egypt. It is not until one of the deadly asps hisses in attack that you realise your danger. You leap to one side and the snake's fangs strike inches from your leg. You turn back but everywhere you look the arcade is writhing with snakes – and all of them are moving toward you. You must kill the snakes that lie between you and the courtyard.

SNAKES SKILL 5 STAMINA 7

If you escape to the courtyard, you may walk across and investigate the statues. Go to **30**.

190

You squeeze past the bar and start to climb down into the courtyard. The sandstone blocks are crumbling slightly at the joins which allows you some sort of hold on the wall but you know that at any moment you could lose your grip and fall to the courtyard below.

Test your Luck. If you are Lucky you do not fall and you make it safely to the courtyard (go to **4**). If you are Unlucky you fall the last few feet. You are not badly hurt but you twist your ankle. Deduct 2 STAMINA points and then go to **4**.

191

You pull the ring out of your pack. You cannot think how it will help you and the statues are get ring nearer Perhaps the ring has some magic powers. You put it on and raise your hand in a gesture of command but the statues keep coming. Now there is no time left to run – you must turn and fight.

STATUES SKILL 14 STAMINA 14

If you survive, go to **13**.

192

Never turn your back on a temple cat. They are the epitome of feline arrogance and they don't like it. The cat leaps onto your shoulders, hissing and scratching at your neck. You try to shake it off and lose your balance, falling against the open door to the inner chamber and pushing it closed.

The cat spits at you once more for good measure and stalks off into the corridor but the damage has been done. The door cannot be opened from this side once it has been closed.

You look about the treasures in the room you are in and decide that whatever was in the inner chamber probably wasn't so valuable anyway. You select some of the best pieces of statuary, worth 100 shekels, and set out back along the corridor. Go to **133**.

193

Once again you stand before the great gate, the two giant bodies at your feet. The day is getting hotter. You feel exposed and vulnerable in the courtyard – you want to move on quickly. But where will you go now?

To open the great gate that the statues were guarding, go to **60**.

To move to the arcade on the south wall of the courtyard, go to **163**.

To move to the arcade on the north wall of the courtyard, go to **95**.

194

Terratakamen staggers back into his scat. You move forward and bring the staff crashing down onto the tyrant's skull. Terratakamen screams terribly and as he dies his courtiers seem to fade into the air. The decay and dissolution of four thousand years comes to pass in seconds, and as you watch you can see the temple crumbling around you.

Sunlight streams in through the gaping holes that grow larger even as you watch, and now there is no-one to stop you as you pick your way through the ruins back toward the western gate. You make your way to the wreckage of your aircraft. Already you can hear the engines of search planes coming towards the spot. Soon you will be back in Cairo and the adventure of the Temple of the Pharaoh will seem like a dream – or a nightmare. You are beginning to wonder if you imagined the whole thing, but then you reach into your pack. The treasure of Terratakamen's temple is still there, enormous riches that will make you very wealthy, but more importantly proof of your amazing experience and your near-miraculous escape.